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## AMERICAN ART NEWS.

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In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

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## SPECIAL ANNOUNCEMENT.

With this issue the "American Art News" will, as usual, during the Summer, cease to appear weekly until Saturday, October 14th, when the weekly issues will be resumed.

The regular Summer MONTHLY issues will be published on Saturdays, June 17, July 15, August 19 and September 16.

## HOE SALE DISPUTE.

It is, of course, unfortunate that any dispute should have arisen, to dim in any way the lustre of the remarkable and unprecedented success, from both the literary and commercial viewpoints, of the recent sale at auction of the first part of the library of the late Robert Hoe, and yet—when it is considered that only two items out of the 3,500 sold are questioned by Dr. Baer, the German expert, and that it is universally conceded by collectors and the trade, that the catalogue was carefully and conscientiously compiled, and the sale conducted in a most fair and able manner—it seems to us that the importance of the dispute has been greatly exaggerated.

The two items questioned by Dr. Baer are the illustrations of the Ovid MSS. and the gilding and portrait of Henri III of France on the cover of Guicciardini's History of Italy—both purchased by Mr. George D. Smith, who has since sold the latter to a customer who makes no complaint. Major Turner, president of the auction company which conducted the sale, states that previous to the sale he personally invited Dr. Baer to inform him of any erroneous attributions or descriptions which he might have noticed in order that they might have consideration, and if necessary, correction, when offered for sale, and that while he "possesses a high opinion of the intelligent and conscientious work of the company's corps of cataloguers," the said company "leaves all claim of infallibility to others and is still willing to be taught."

Certainly this expression and attitude of the auction company's president appears to be fair and frank and in decided contrast to the usual New York auction room attitude and action when objects are questioned after a sale. We believe the whole matter will be settled to the satisfaction of all concerned, and when all is said, it is only a "tempest in a teapot."

## PETTY TRADE JEALOUSY.

The extremes to which trade jealousy will sometimes go is evidenced by the unsuccessful attempt made to enjoin Mr. Hodgson, the English auctioneer, who has so well and ably presided over the sale of the first part of the Hoe Library from conducting the auction. This attempt, presumably made by or in the interest of some auctioneer or auctioneers disappointed in not having secured this record breaking sale, was so made by application to the authorities to have Mr. Hodgson enjoined on the ground that as a British citizen he was not entitled to act as an auctioneer. As the license had already been granted and to the Anderson Auction Co., which has conducted the sale, and which could employ whom it pleased as an auctioneer, the attempt happily failed and the news of its having been made has deservedly reacted upon those who tried such petty means to thwart or annoy a more successful rival.

## ART IN LONDON.

The attention of our readers and patrons is called to the varied and important exhibitions of art works arranged for this year's Coronation season by the dealers of that capital and a brief résumé of which is given elsewhere. We will present in our June number, together with a review of the past art season in the United States, a list of art exhibitions in Paris and other European art centers this coming Summer.

Mr. J. P. Morgan has presented to the Louvre an enamel of Saint Demetrius, one of ten which he recently acquired from the Zvenigorodskoi collection.

## CARNEGIE INSTITUTE EXHIBITION.

(Final Notice.)

In taking leave of the Fifteenth Annual International Exhibition of oils at the Carnegie Institute at Pittsburgh, a brief reminiscent notice of some of the more important of the 104 works by the 92 foreign artists shown in the display should be made.

Several of these have been mentioned in previous reviews, but deserve further notice, while there are others of which time and space demands, have prevented discussion. It must be said that the foreign exhibit this year, while larger than last, is not as generally strong or interesting. About the same English, French and German painters are represented as in previous years, which would suggest a broadening of the field next year, and especially the securing of some typical works of the newer and younger men of the advanced schools and ideas, which are so greatly influencing the art of Europe and even America today. There is a certain monotony and ultra conservatism in the foreign showing this year, which make the exhibition as a whole less interesting than in former seasons.

The Giverny men are, as usual, well represented through contributions from the Durand-Ruel galleries, and the examples of Sisley, Maufra, Loiseau and Moret are all thoroughly good. The Monet is not one of his best coast scenes and marines. Andre, the Impressionist still life painter, is well represented.

From Robert Allan of Glasgow and Joseph Bail of Paris, come good pictures—two marines and an interior with figures, respectively. Jacques Blanche sends his strong portrait of Henry James, G. Benfani an admirable Brittany church interior, and Mme. Ponanska two fine character portraits. Frank Bramley's typical English story picture, "And mocks my loss of liberty," is fine in color but confused in composition, and the rock behind the maiden lacks substance.

There are rich, fine color and good drawing in Caputo's two figure works. Nicolas Chimona's "Spring's Beginning" is well composed, but too sharply metallic in color. A good landscape is Clarenbach's "Winter—Lower Rhine," while Dauchez' "Brittany Landscape" is dull in color and has a tapestry effect. Alfred East makes a new departure in his "Venice," a charming large composition, low in key, but not dull in color, and full of light and air. Alice Fanner's "Sea Bathing—St. Valery" is delightful in atmosphere and delicate in color, and there is good painting in Hilda Fearon's "White Room."

Mention has been made of Fechin's large composition, muddy in color but clever in technique, "Bearing Off the Bride," and of his most adroit "Portrait Sketch," and all praise must be given Franz Grassel's "Geese on the Water." Griefenhagen's portrait of Maurice Hewlett is an exceptionally strong work, while La Touche's "Paris Shop" is not up to his mark.

Le Sidaner's "Paris Boulevard" is typical and beautiful in color and fine in feeling, and Harrington Mann's two figure works are among the best shown—both clever in arrangement.

A good Mesdag, almost luminous, a rich typical Menard, a lovely moonlit marine by Julius Olsson, two strong fine clear-aired outdoors with figures by William Orpen, two full aired English landscapes by Arnold and Bertram Priestman, an outdoors with figure, and badly drawn horses, and another,

"The Ferryman," good in action and fine in atmosphere, by R. Prinnet, an early and superior Raffaelli, "Champs Elysees," a good portrait of "Mlle. Finalet," by Rolshoven, two striking single figure works by W. Rothenstein, a typical Schramm-Zittau, "Feeding Chickens," only a fair large figure work by Lucien Simon, a large crude stupid portrait group by William Strang, John Swan's well-known and fine "Frozen North," a good example of Arthur Wardle, and a clever figure work by Zandomenighi—are the other foreign works worthy of mention.

JAMES B. TOWNSEND.

## ART AUCTION ENJOINED.

Johann Eugen Felix applied to Justice Bischoff for a temporary injunction to restrain the sale at auction Monday last, by the Anglo-American Art Company of No. 523 Fifth Ave., of paintings, tapestry, faience and ancient glass work, which he claims to have inherited from his ancestors, and for whose private sale he had entered into a contract with Julius D. Ichenhauser, who until his death last March, was president of the Anglo-American Co., whereby a minimum value was placed on the collection of \$150,000. M. Felix admits getting an advance of some \$20,000 on the contract, which was to be refunded out of the amount of sales made by Mr. Ichenhauser. Mrs. Diamante Ichenhauser, widow and executrix of her husband's estate, affirms in her answer to the application, that her late husband failed to dispose of the collection and that it is necessary to sell it at public auction to settle the estate.

## OBITUARY.

## Halsey C. Ives.

Professor Halsey Cooley Ives, Director of the St. Louis Art Museum, died in London May 5, from the effects of an apoplectic stroke, suffered the previous day. He was stricken when alone at his hotel, and the American Embassy, when appealed to for aid, is said to have responded that he was unknown to anyone there. Finally Joseph Pennell and other friends reached him. Mr. Ives was born at Montour Falls, N. Y., and educated at the Union Academy there. In 1864 he entered the Government service as a draughtsman and was assigned to Nashville. In 1869 he began a study of decorative art and three years later visited Mexico, upon his return entering the Polytechnic School of St. Louis as an instructor. In 1875 he became an instructor in Washington University, St. Louis, and through his efforts the St. Louis School of Fine Arts was established. In 1881, at the establishment of the Museum of Fine Arts, he became its director. He was in charge of the Department of Fine Arts at the World's Fair in Chicago, and held the same position at the Buffalo and St. Louis Expositions.

Professor Ives was decorated by King Oscar of Sweden with the Order of the Vasa and by King Christian of Denmark with the Danebrog Cross. He received a silver medal for his landscape, "Waste Lands," at the St. Louis Exposition, and decorations and medals for art services in this country and others.

Professor Ives was greatly aided in his work at Chicago, St. Louis and Buffalo by the late Charles M. Kurtz, whom he appointed his assistant at these Expositions, and on whom he largely depended. It was due to his political and social influence that Mr. Kurtz was made Director of the Buffalo Albright Gallery. He is survived by his wife, formerly Miss Lackland of St. Louis, a son, Neil McD. Ives, and a daughter, Miss Callie Ives, an art student.

## Henri Haro.

Henri Haro, the art expert, for many years an adviser to European museums and American collectors, died in Paris Monday last.